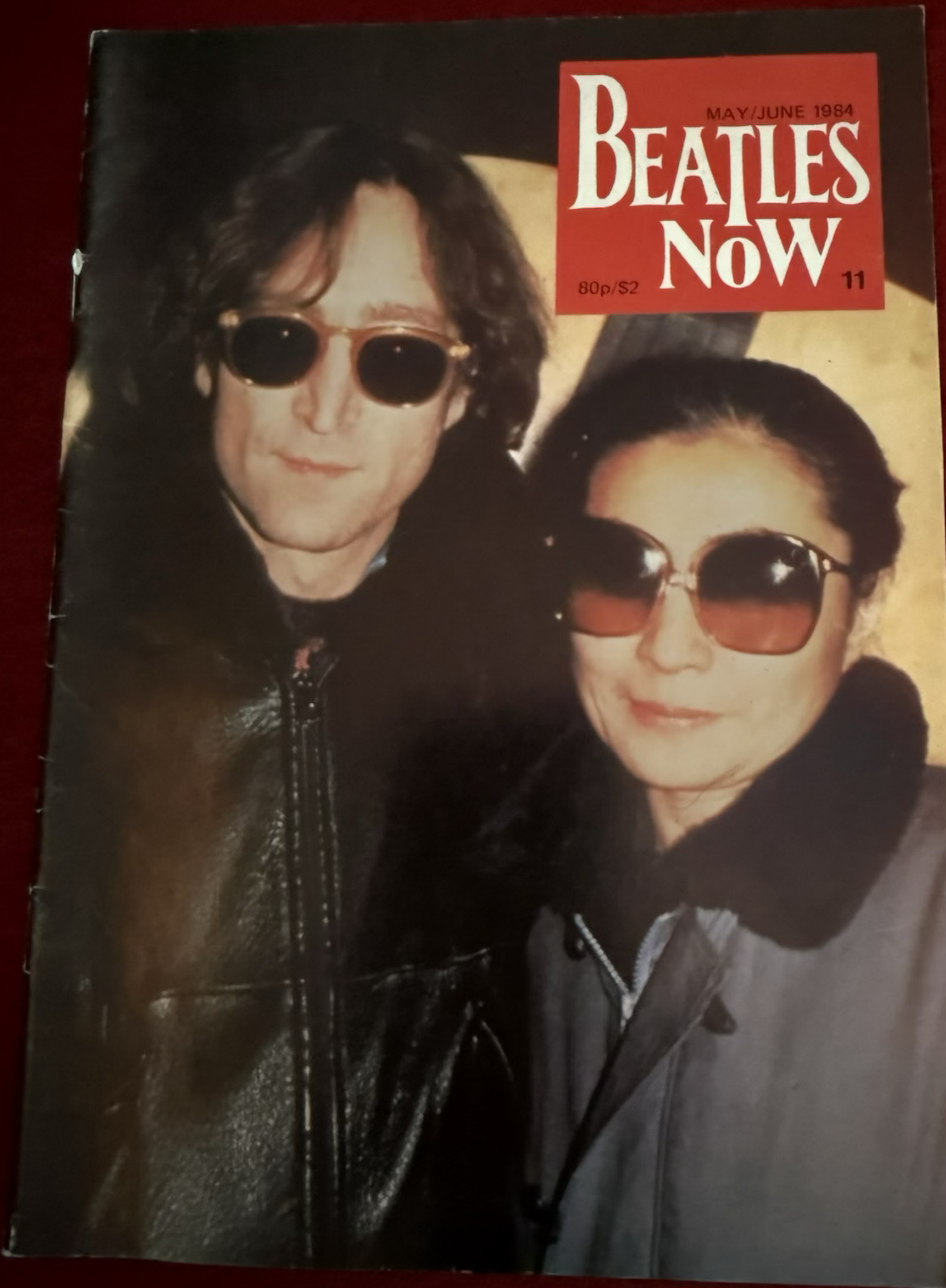


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ASK MARK

MARK LEWISOHN'S LETTERS PAGE



Dear Mark,

Can you dig up some information on a Lennon 10" bootleg record on yellow vinyl called *A Guitar's Alright, But You'll Never Make A Living By It?*

On it there is a jam of *Day Tripper* on which John is one of the vocalists. I would very much like to know who else is playing. Someone suggested Jimi Hendrix, which sounds plausible.

In her book *Loving John*, May Pang mentions the existence of tapes from a session including Hendrix. Any suggestions?

Hope you can help me,

Janet Rich,
Edinburgh, Scotland

The version of Day Tripper in question is from a BBC recording session by Jimi Hendrix, broadcast on Christmas Eve, 1967, on the programme Top Gear. It has long been thought that John made an unannounced guest appearance on the track, hence its inclusion on several bootlegs over recent years. Personally I very much doubt that this theory is true.

Dear Mark,

I would like to know the name & composer of the classic melody heard just at the beginning of the film *Let it be* which is played on the piano by Paul.

Enrique Romero,
Sevilla, Spain

The theme, which does not have an official title although some discographers have invented their own, was written by Paul but never finished or recorded for release.

Dear Mark,

A few years back a friend gave me a black and white glossy photograph of the Beatles

which was available to fans from the *Radio Times* in 1963.

As I have never seen any photograph around like this one I'd be interested to know what value photographs of this kind would fetch.

Ernie McGartland,
County Tyrone, Northern Ireland

Yes, Don Smith's Radio Times photograph is certainly a rarity today. Indeed I can't recall seeing one for quite some time. Estimating the market value of something like this is never easy — to one person it could be worth £5, to another 5p — and you may well find that the cost of an advertisement could outweigh the selling price!

Dear Mark,

I was recently browsing around a record shop in Helsinki when I came across a colour poster of the Beatles with the legend *London Palladium 1963* printed on the bottom. Is this a reproduction of the original poster used for their TV performance there in October 1963?

Marja Tatuainen,
Vantaa, Finland

In a word, no. I wouldn't think that any posters were designed for the appearance in question — I certainly have never seen one. But even if there was one it wouldn't look at all like this late-Seventies shoddy reproduction you have seen.

If you have any queries on collecting or any aspect of the Beatles, why not 'ask Mark' who is an expert of such matters. Write to: Mark Lewisohn, c/o Beatles Now, PO Box 307, Walthamstow, London E17 4LL, England.

We regret however that neither Mark nor Beatles Now can send individual replies. However the most suitable and interesting letter will be answered here.



BEATLES U.S. ANNIVERSARY MEDIA BLITZ

With 1984 signalling the 20th anniversary of the Beatles arrival to American shores, the electronic and print media has been active to say the least. So far, here is a listing of some of the periodicals which have run features on the Fab Four in commemoration of the first U.S. visit in February 1964.

***ROLLING STONE** — Issue # 415 (2-16-84) will not only be remembered as an all-Beatles special anniversary issue, but also for the fact that two (yes, two!) entirely different front covers were issued. While the vast majority of the U.S. found their copy to feature a photo of the group sitting in the back of a convertible during a tickertape parade, a few cities were used to test a second cover design — the group sitting huddled together with instruments in hand. A spokesperson for Rolling Stone commented when asked about this historic departure, "We wanted to test market a second cover in a few cities for marketing purposes."

***CASH BOX** — The January 28th issue featured John & Yoko on the front cover (same photo as on the back of MILK AND HONEY) while the following week, February 4th, the front cover featured a black and white photo of the Beatles.

***LIFE** — Their February 1984 issue features the Beatles on the front cover and includes a 10-page feature spread.

***PLAYBOY** — The March issue, already on the newsstands in early February, headlined a feature story, "The Betrayal of John Lennon" by David Sheff (he conducted the 1980 Playboy interview with John & Yoko) and his wife, Victoria, which told a chilling, alarming and truly sad account how virtually everyone connected to the Lennon's "inner circle" ripped-off and stole from Yoko in a number of ways following John's murder.

***PEOPLE** — The February 6th cover featured a small corner photo of the Beatles (main cover story and photo went to Shirley MacLaine and Debra Winger) with a 6-page article inside on the group's 20th anniversary. However, two weeks later, the February 20th issue featured John & Yoko on the cover as the lead story, which was similar in content and nature to the Playboy expose, although not as extensive.

***US** — As with People, Us did not choose to make the Beatles their featured cover story (16-year old Lisa Marie Presley adorned this issue) but nonetheless featured an 8-page article plus a back page Beatles quiz. Cheesy and sloppy would best describe both items. The article proved to be nothing more than an excerpt from Philip Norman's 4-year old book SHOUT!. A photo of the Beatles performing outdoors at Shea Stadium in August 1966 was captioned as being from their indoor Washington DC Colliseum concert in February 1964. As for the quiz, one question regarding the remarriage of George Harrison begins with the statement that George married his first wife, Patti Boyd, in 1964 (it was 1966!). Cash-in's are one thing. Cheap, sloppy rip-off articles are another.

***BILLBOARD** — A small inset photo of the Beatles appeared on the February 11th cover promoting the inclusion of a special 4-page feature inside which reproduced several 1964 articles and news stories which had appeared during the first weeks of Beatlemania in America. Highlight was the full-page reproduction of the Hot 100 singles chart for the week of April 4, 1964 — when the Beatles held the top five positions!

On the local level, there have been dozens of special tabloids and newspaper inserts appearing all around the United States in every major city. In Los Angeles, the January 26th issue of the Free Press featured Paul & Linda on the cover in a story of their recent drug busts, while the following week's issue, February 2nd, featured the Beatles on the cover in an anniversary article. It would be safe to guess that this is only the beginning. 1984 will undoubtedly prove to be a very busy (and expensive!) year for collectors.

MARK WALLGREN

BILL HARRY

THE BEATLE DETECTIVE



Please send all information to:
148a Queensway, London W2

You may remember how in issue 6, I set out to track down **Stu Sutcliffe's** paintings. Since then, we have experienced the death of Stu's mother Millie, in December, 1983. It was really Millie I was attempting to catalogue the work for and I shall miss her friendly and regular phone calls.

New Yorker **Caroll Kruger** wrote to me enclosing a colour photograph of a Stuart monotype which she owns. It is a bold, exciting abstract, and even from the small photograph, I can detect the many adventurous hours which could be spent unravelling its mysteries. Caroll went on to write: "Back in August of 1976, I went to the first British Beatles convention which was held at St. Andrew's Hall in Norwich. The single most extraordinary event of the day was an exhibit of fifteen of Stuart's paintings. I was awed because I had never even hoped to be able to see any of Stuart's work (now I regret that I didn't have my camera with me so that I could have taken pictures of each one). The early history of the Beatles has always held the most interest for me and there I was face to face with a piece of that history. You can only imagine my surprise when I learned that the paintings were not only just on exhibit but that they were for sale! I figured that they would be way out of my price range but then ascertained that they were £50, £100 and £150 (presumably priced according to the size of the painting). Fortunately, the prices were not beyond my reach but my real consideration was how I could get the painting safely back to New York if I did buy one. It was with this in mind that I decided to purchase one of the smaller paintings for £50 as I knew that it would fit into my suitcase. I was somewhat of a celebrity at this convention anyway as I was one of only a handful of Americans there but after I bought the painting I was interviewed by *Sounds*; my name later appeared in an article written about the Norwich convention. One of the guests at the convention was **Allan Williams** with whom I established a very casual acquaintance after meeting him at a New York convention earlier in 1976: he knew I had bought the painting and very quietly in his own inimitable brusque way he said something like: "If I ever hear that you've sold that painting at a convention in America, I'll break your arm." (I guess by 1976, it was quite evident that

the prices at Beatles conventions in the U.S. were exorbitant at the least). Allan went on to say what a shame it was that they were being sold and that they were worth so much more. I tried to assure him that the painting meant a great deal to me but I can understand his displeasure at seeing the art of an old friend being scattered to the wind to people who never even knew him.

"The convention was only for one day and earlier, I had managed to get myself a room for the night in the Norwich YMCA, mainly because of its proximity to St. Andrew's Hall. I propped the painting up in my suitcase when I got back to my room and I looked at it for a long time trying to first of all decipher what it might be a painting of (it was abstract), the circumstance under which it was painted: was Stuart experiencing one of his headaches, was Astrid present, etc. After I finally turned out the lights for the night, I realised that I was feeling quite uneasy and that I couldn't fall asleep. Lights back on, I looked at the painting again; I gently laid it face down and closed the top of the suitcase over it, after which time I was able to get to sleep. That was the first and only time I ever felt uncomfortable in the painting's presence. The painting and I arrived safely back in New York a week later and it has been a focal point of my various residences ever since. I never look at it without thinking how lucky I am to own it and a twinge of sadness for Stuart that he died so young and that his paintings were being sold in the first place instead of being in the Walker Art Gallery on permanent display.

On the back of the painting is a certificate of authenticity signed by Mrs. Sutcliffe under which is printed her address at the time: 37 Aigburth Drive, Liverpool 17. It says "This is to certify that this monotype is the work of Stuart Sutcliffe and was executed in Hamburg." (the words 'monotype' and 'Hamburg' were written in by hand). Also written is that the painting was done in 1961 and the places where the painting had been on exhibit which

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include: The Walker Art Gallery (1964), the Neptune (1969) and the Room, Greenwich (1973).

"At yet another Beatles convention in New York, **Klaus Voormann** was one of the guests. He was having an autograph session and I waited to be the last one on the line so that I might have a little more time with him than the others. When I finally did have my turn, I showed him a photo that I had taken of the painting and asked him if he recognised it. He sat there quite stunned and said that it was one of Stuart's and then asked me how I had gotten it. I told him the story of the Norwich convention and sensing that he seemed upset, I hastened to add how much the painting meant to me and that I would never part with it. He must have sensed my sincerity, because on the proffered piece of paper, he wrote: "I'm happy you've got Stuart's painting. Love, Klaus Voormann." I put that piece of paper in a small frame and since that time it has remained under Stuart's painting on the wall."

I can understand Carroll's eerie sensation with the painting at the YMCA, it's a matter of a shift in perception. The mind can play unusual tricks. Stare at your partner asleep in bed at night and suddenly you will receive a shock when the face seems to alter. A painting is very personal, particularly an abstract, it can contain pictures within pictures. Frankly, Carroll is an ideal person to own a Stuart painting. She is obviously someone who loves and appreciates it. The worse person to own a painting is someone who buys it as an investment. I also agree with Carroll's conclusion that the Norwich paintings were probably priced according to size — which is a horrific way to judge a work of art.

Actually, I believe the Norwich paintings were exhibited by **Pauline Sutcliffe**, Stuart's sister. Over the years she has sold a number of Stuart's works — and I only hope she kept details of the actual sales, together with their new owners. It would also have been a good idea if she had proper photographs taken of every single one of Stuart's works in her possession. If she hasn't done it in the past,

she should do it now. I suspect that all Stu's work now coming onto the marketplace will turn up at the Southeby's auctions.

Piet Schreuders told me he asked **Dezo Hoffman** about the girl **Mirabelle** I mentioned last issue. Dezo told him that he simply took the boys out onto the Paris streets and stopped at the cafe where she worked. They took some shots with her posing with the four as, you must admit, she is very photogenic. But her surname remains a mystery.

Pete Shotton in "In My Life" mentions that the Beatles project of the "Lord Of The Rings" project didn't come off because the rights had been sold a few days before their representative contacted Tolkein's agent. He also mentioned that John had asked **Stanley Kubrick** if he would direct it, but the "2001: A Space Odyssey" man didn't seem interested. Incidentally, another ex-Beatle girlfriend turns up in Pete's book: **Barbara Baker**. Has anyone any info?

Another point of view regarding the **Keith Devon** story I wrote about last issue. In his book "My Stars And Other Friends", **Roy Moseley** mentions that he first met **Brian Epstein** when Brian worked at Ascroft and Daw in Charing Cross Road, the first paperback bookshop to open in London. A few years later, Moseley was working for Devon at Delfont's office when they received a call regarding one of their clients, **Jet Harris**. When a tour he was appearing on with **Little Richard** reached Liverpool, he said his act had been cut down to five minutes by a local man who had booked the show at the Empire Theatre and had placed his own group the Beatles on the bill. Moseley contacted Brian and arranged for him to come to London for an appointment with his boss, Keith Devon. "They confronted each other across Keith Devon's imposing desk. "How much do you think you should get per week for this group, the Beatles?" said Mr. Devon. "About £600," Brian Epstein told him. "If you think you can get £600 a week for the Beatles, you should be sitting here, not me," Keith Devon said. And that's how the Delfont organisation lost the Beatles."



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1984 - There'll never be a better time for Beatle fans to visit Liverpool

The busiest man on Merseyside this year must be Tourism Development Officer Ron Jones. Apart from operating tourist facilities such as ale trails, soccer weekends, maritime dock tours and the International Garden Festival, Ron and his staff organise the most popular tourist attractions; those concerning the Beatles.

He could spend all of his time just on the Beatles tours, such is the proliferation of events planned for this year. Indeed, a special Beatles pamphlet has been published; rightly proclaiming that there'll never be a better time for Beatles fans to visit Liverpool than 1984.

There'll probably never be a better man to run the festivities either. Ron co-wrote a guide to the Beatles' Liverpool and enjoyed the 1983 Mersey Beatles Extravaganza as much as anyone. So much for his expertise and enthusiasm but what is on offer?

Apart from Beatle City, Cavern Walks and the International Garden Festival, an "Art of the Beatles" Exhibition is to be staged at the City's Walker Art Gallery from May to September. Ron's hand-picked tourist guides offer factually accurate walk-a-bouts around Beatles related sites. Beatles Weekends with packed itineraries are on offer. In fact, I'm a little sad that, living in Liverpool myself, I'll miss out on the fun!

If you don't want to miss out, however, Ron and his staff will send fuller details by return of post, the address being Merseyside Tourism, Lime Street Concourse, Liverpool L1 1JG, England.



When Liverpool's Merseyrail underground train network was approved by the City Council in 1973, it spelt disaster for Beatles fans worldwide. A ventilation shaft had to be sunk from Mathew Street; right through the Cavern Club site. The Cavern building was accordingly demolished and the vacant flat plot became a car-park, a disastrous decision from the tourists' point of view.

A full ten years' insult ensued, as generations of tourists could only stand on the gravel and imagine how it was. Royal Life Insurance changed all of that. Local architect David Backhouse was commissioned to design an imaginative building to grace the newly acquired site.

April 1984 will see the official opening of David's highly pleasing brainchild. A Liverpool Echo readers' competition produced the name for the complex — Cavern Walks.

In the past few months, I have been able to watch the progress of the building work with great interest; which I am sure is shared by other Liverpudlians passing along Mathew Street. The promotional material sent to "Beatles Now" from Royal Life proudly claims that Cavern Walks will be "a crowd puller in its own right".

The actual constituent facets of Cavern Walks are manifold. Cynthia Lennon-Twist has designed the terracotta exterior design. Within the monolith, its seven floors comprise mainly shops on the first two floors and offices above. The Cavern Club will be re-created in the basement. The shopping arcade will have a Beatles statue as centre-piece. The Yellow Submarine recently featured in Royal Life's "Beatles in "Beatles Now" will be displayed.

The Cavern Mecca will move some 200 yards up the street into the complex. Fortunately, Royal Life's contractors will be building the new Cavern Mecca, much to the relief of those local fans who, like me, helped Jim and Liz Hughes to build the original. Liz told me recently; "we're thrilled with this super gesture from Royal Life. We will be able to offer new and better facilities for our members and tourists in general". Certainly, Cavern Mecca mark II promises to be much slicker, more pleasant and more sophisticated Beatles centre than mark I. "Beatles Now" wishes Jim and Liz every success.

The Cavern Club proper, however, will be re-constructed in the basement of the Cavern Walks complex. The original lunchtime and evening sessions so engrained in Beatles legend may be revived and you can bet that the young musicians who play will be hoping that the stardust will fall onto them too. If that stardust was falling from the original Cavern's bricks, there's a good chance because the new Club will utilize the original bricks. The residue left over from the re-construction are still for sale and each commemorative brick sold raises money for the Strawberry Field children's home.

Perhaps the real crux of the Cavern Walks development for Beatles fans, however, is that it represents another component of the many Beatles activities planned for 1984 on Merseyside. Apart from Cavern Mecca, there is the advent of Beatle City (outlined in issue 9 of B.N.), the new

Beatles Shop and the Merseyside County Council Beatles tourist package. We hope that any rivalry between these activities will raise standards, lower souvenir prices and be conducted in as friendly, cooperative a manner as possible. The real winners of the competition must be the fans.

INTERNATIONAL GARDEN FESTIVAL:

Flower Power with a dash of Beatlemania!



The only Beatles tourist attraction in Liverpool which doesn't use the Fab Four as the core of its appeal is the International Garden Festival. From May to October, hitherto derelict dockland on the South end of Liverpool will be the site for a multi-faceted, spectacular event.

Beatles fans visiting the 'Pool should, however, consider paying a visit to the Festival site. Public Relations Consultant Brian Johnson has kindly allowed "Beatles Now" to have a sneak preview of the plans for Beatles elements within the Festival complex.

A Beatles Maze, shaped like an apple, will weave you to its core, revealing a Yellow Submarine. The submarine is built by local ship-building apprentices to a computer created blueprint. The pathway of the Maze starts with four brick width, symbolically reducing to three brick width. The Maze leads out to John Lennon's statue, temporarily sited at the I.G.F. and later to be permanently situated in Chavasse Park in the City Centre.

Plants representing the astrological signs of the Beatles will be utilized (sorry Paul, not that plant you like so much!). Further details of the International Garden Festival are available from the Merseyside Development Corporation, Royal Liver Building, Pier Head, Liverpool L3 1JH, England.

LIVERPOOL: "GETTING BETTER" FOR THE "DAY TRIPPER"!

STEVE PHILLIPS

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LIVERPOOL: "GETTING BETTER" FOR THE "DAY TRIPPER"!

STEVE PHILLIPS

A profile on JOHN DOUBLEDAY the sculptor of the new Beatles statue soon to be unveiled in Liverpool.



All Beatle fans throughout the world should be grateful to the *Royal Life Insurance Company* for commissioning the Statue of the Beatles. The Statue will be the centrepiece of their £9m shops and offices scheme in Mathew Street on the site of the original Cavern Club. The scheme has been named Cavern Walks because of this connection. In addition to providing a super shopping centre with principality traders, the scheme will also include a restaurant and a new Cavern Club much like the original — so there could be no better place for a life-size statue of the Fab Four.

The sculptor is JOHN DOUBLEDAY who, at 35 is already internationally known with major public works by him in this country and abroad. People who have given John sittings for portraits in bronze include the Duke of Edinburgh, Lord Mountbatten, a former Archbishop of Canterbury (Dr Ramsey), Lord Olivier, the King of Norway and Mrs Golda Meir.

John's major public works in this country include a life-size statue of Charlie Chaplin in Leicester Square, one of Brunel on Paddington Station, another of Sir Maurice Bowra in Oxford and, going up shortly, one of Dylan Thomas in Swansea. In Fiji there are two public statues by John: one unveiled by the Queen and the other by Princess Anne.

As well as this John's drawings and sculptures are in the permanent collections of the British Museum, the Ashmolean Museum, the Bowes Museum and the Tate Gallery. An exhibition of John's work has been given as part of the famous Aldburgh Arts Festival. Another exhibition of his work is opening in New York shortly.

John Doubleday lives with his wife Isobel and their three young sons in Essex. The middle boy, Edwin, modelled for the child Jesus in John's Mary with the Child Christ, a life-size statue commissioned for Rochester Cathedral.

John's Statue of the Beatles will be completed to coincide with the opening of the Mathew Street scheme and will therefore be unveiled in the Spring. He is looking forward, as are many other thousands of Beatles fans, to that great day.

BILL GATES

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by MARK WALLGREN

**"NOBODY TOLD ME"
12-INCH U.S. PROMO SINGLE**

Polydor Records in the United States issued a limited edition 12-inch promotional-only version of the new John Lennon single "Nobody Told Me" to radio stations. Running time (3:34) is the same as the 7-inch single, and is backed with Yoko's "O' Sanity" (1:04).

The record (Polydor PRO-250-1) comes in a full color album cover version of the single's picture sleeve, featuring a pair of photos of John and Yoko taken in 1980 (though the 12-inch cover has slightly cropped these photos). The only other differences are the inclusion of various bits of writing denoting the record to be for promotional use only and being from MILK AND HONEY.

For collectors, this new Lennon 12-inch promo single has already proved difficult to obtain, and it is unlikely that many of the copies sent to radio stations are still there — with enterprising disc jockeys and radio programmers no doubt already taking them home. Reportedly, there are no plans for a commercial 12-inch pressing, which further increases the value of yet another record NOT FOR SALE.

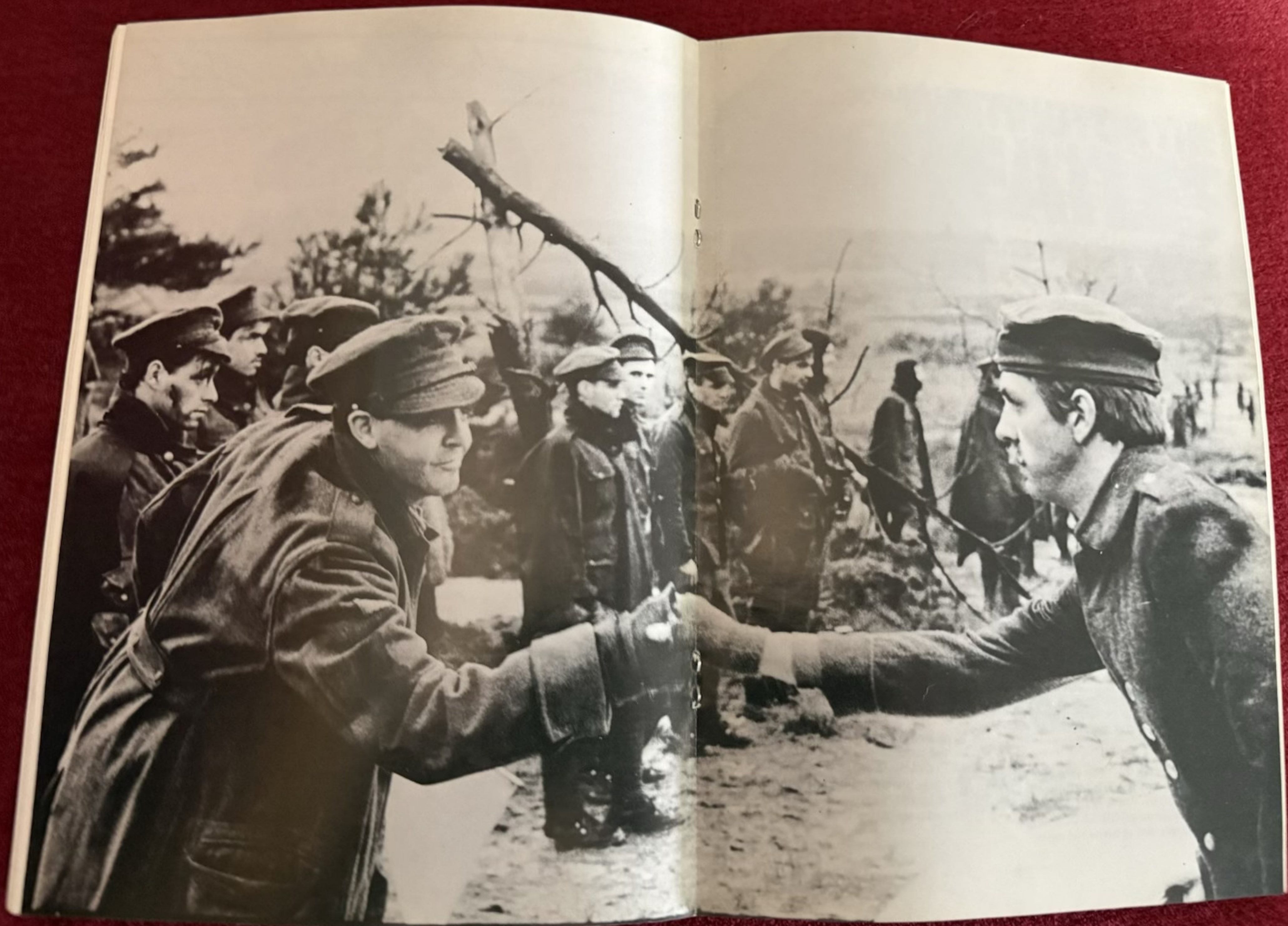


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Milk & Honey

This album - which every John Lennon fan must own by now - was released too late for review in our last issue, and a full review now would be rather pointless. However, for the record (1) here is a "fan's eye view" of what was the most eagerly awaited album for three years.

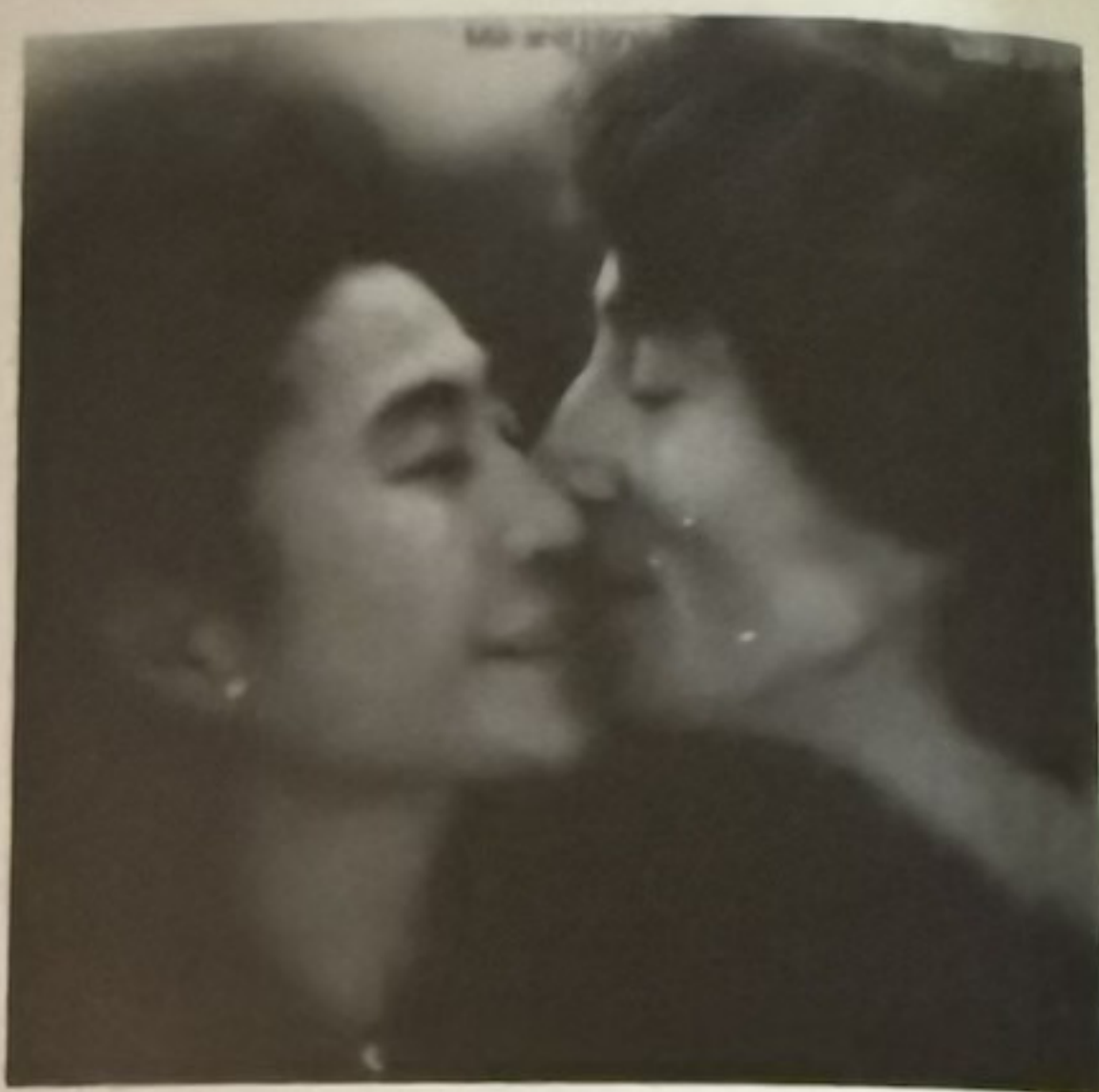
The twelve songs are divided equally between John & Yoko, on the same basis as with **DOUBLE FANTASY**. The similarities between the two albums are many. Of course, they were recorded within months of each other, a fact that the more casual buyer may not realise. At a risk of stating the obvious, John's contributions are demos for what may have been his contributions for the album, had events been different. Much of the claim of the record lies in the very casual delivery by Lennon; with the songs being counted in and talked out. Yoko's songs seem more "finished", more glossy, than John's.

John proved with **DOUBLE FANTASY** that he was still capable of producing the goods; and this album - the official follow up - underlines the fact that there was plenty more to come. Although there are allegedly more unreleased songs to come, I am sure that **MILK AND HONEY** will be regarded as the final Lennon album; it is one of which he would not be ashamed, and of which Yoko Ono and all connected with may be proud.

Public reaction to the record was positive. The New Musical Express charted it at Number 1 only two weeks after release, but it then dropped down the chart. The Gallup chart for the BBC showed a similar pattern, but it peaked at Number 3.

The first single from the album - **NOBODY TOLD ME** - had a similar reception, peaking at number 2 in NME and at number 6 with the BBC.

To my ears, there are two other candidates for singles, these being **I'M STEPPING OUT** and **I DON'T WANNA FACE IT**. Of the other three Lennon songs, **GROW OLD WITH ME** was recorded at home and really



is a demo, which could not have been released in its present form under happier circumstances. As a song, however, it is beautiful, and as Yoko writes on the liner notes, was one of the two inspirational songs for the album. It is also John's final vocal performance, so the historical significance is obvious. **BORROWED TIME** and **(FORGIVE ME) MY LITTLE FLOWER PRINCESS** complete the six songs, with the latter being rather "sketchy" in its delivery. If only . . .

Yoko's songs are some of the best of her career. **LET ME COUNT THE WAYS** is the companion to **GROW OLD WITH ME** and was recorded as a demo and not redone. Her other contributions are **SLEEPLESS NIGHT**, **DON'T BE SCARED, O'SANITY** - which was the flip of the single - **YOUR HANDS**, and **YOU'RE THE ONE** which was totally written and recorded after John's death.

The cover design features a colour photo taken at the same sessions as for **DOUBLE FANTASY**, and there are detailed sleeve notes by Yoko, giving the reason for the album. The inner photo of the gatefold sleeve created a stir when it was first

-continued on page 22

To Be Published
April 1984

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Carol Bedford

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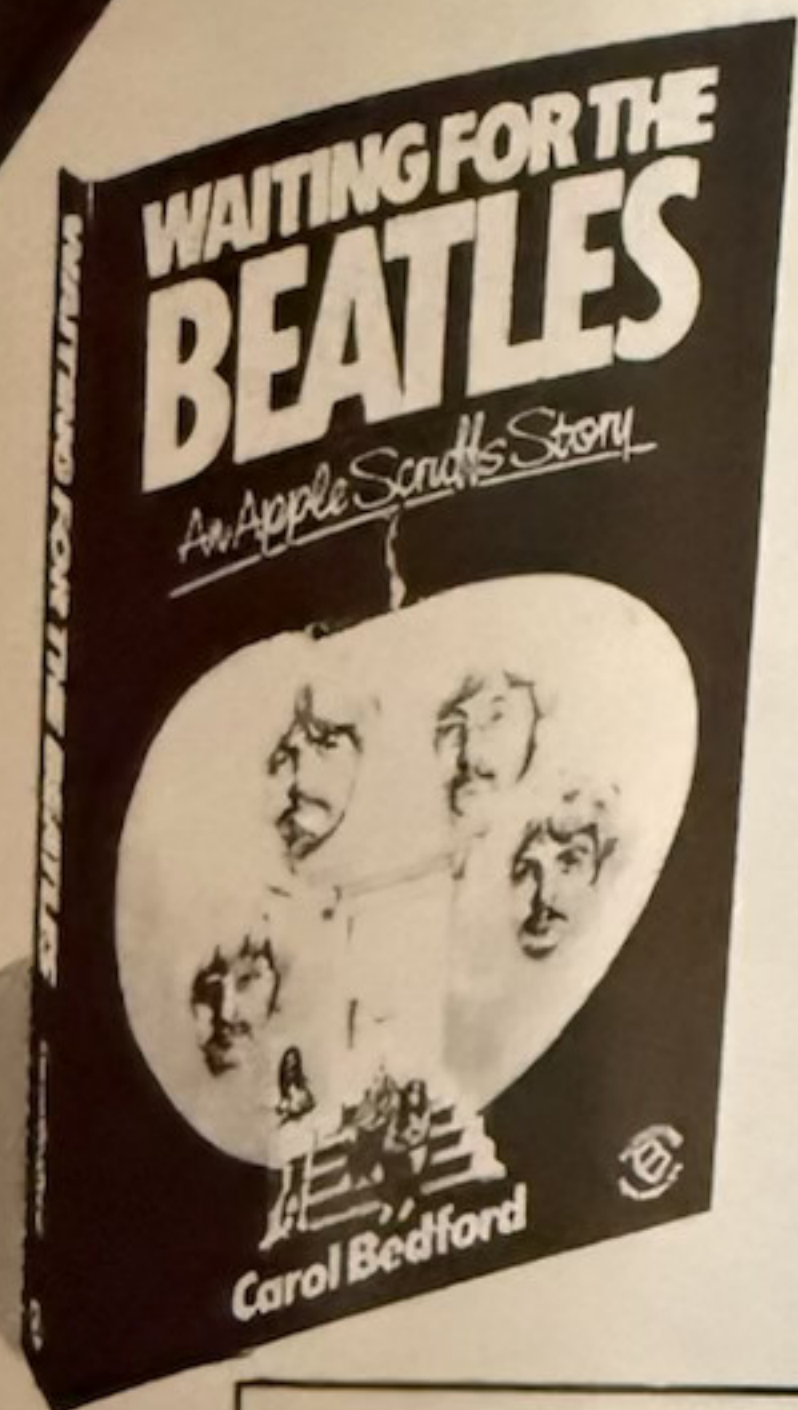
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collecting the Beatles



THE TRUE STORY OF "COLLECTORS ITEMS" AND "CASUALTIES"

by MARK WALLGREN

Over the past five years, two of the most sought after Beatles bootleg albums have undoubtedly been **COLLECTORS ITEMS** and **CASUALTIES**, the completely **bogus** Capitol promotional albums, so well-produced and manufactured, right down to the exact-copy Capitol dome labels, that ever since they first hit the underground market, even many "expert" Beatles fans and collectors were fooled into thinking either: a) the albums were for real, or, b) the albums were counterfeit copies of actual Capitol LPs. In truth, neither album originated in any form at Capitol Records.

Contrary to what Jeff Russell wrote in his book (the ill-thought and error-ridden "Beatles Album File and Complete Discography" — UK title. In the US, Russell's book was re-titled "The Beatles On Record" by the publisher, Scribners. It is of no relation to this author's own book, "The Beatles On Record" published by Fireside/Simon & Schuster), and what Neville Stannard wrote in his book (the revised "Long And Winding Road" — an excellent work albeit this one item) in trying to explain the history of Capitol's revised **RARITIES** album for the US market, neither **COLLECTORS ITEMS** nor **CASUALTIES** had anything real to do with Capitol Records in any way.

Unfortunately, both authors apparently based their findings solely on a totally fictional and bogus story which appeared in the UK Beatles fan magazine, **COME TOGETHER** (vol.

2, no. 7) in 1980. That article, "An Even Rarer RARITIES" was credited to one W. Campbell (presumably William Campbell — the name given for the fictitious "replacement" of Paul McCartney following his "death" in 1966 — all part of a rather famous hoax circa 1969). An interesting and clever piece, the article is nonetheless a hoax in itself. It is unfortunate that this myth has been perpetuated in print, and hopefully, will be corrected in the next printing of each book.

In this article, these albums, and their variations, including the subsequent counterfeit reissues, will be examined and explained. Hopefully, the information presented herein will help to clear up many questions and mysteries surrounding these albums. Before discussing the variations and how to distinguish the original bootleg copies from the lesser-quality counterfeit reissues, a historical look at the known-history of these records is required.

COLLECTORS ITEMS

COLLECTORS ITEMS (Capitol SPRO-9462) debuted the first weekend in August, 1979, at the Chicago Beatlefest. With its purple Capitol dome labels, and the official-looking Capitol logo and other assorted fine print scattered about in all of the right places, and the prominent back cover display of the entire Capitol Beatles LP catalog, it most certainly appeared to be some sort of new promotional album from the actual record company. Sporting a lavish full color front cover featuring a wealth of Beatles collectables and memorabilia, it was definitely quite attractive and enticing.

Nonetheless, the album soon made its way from Chicago into the hands of bootleg dealers on both the east and west coasts. Classified advertisements for the album popped up in at least Trouser Press and Rolling Stone magazines during August. (This author first spotted the

album at the outdoor Capitol Records parking lot record swap meet the first weekend in September, whereupon a copy was immediately secured for my collection).

Sometime in latter September, a deluxe, boxed-set edition of COLLECTORS ITEMS appeared. The fabricated box featured the same front and back covers as the normal version. However, the album included in this special edition only appeared on the yellow Capitol dome label. It was packaged inside of the box in a paper sleeve of its own (both sides featuring the front cover of the box). Also included was a small badge of the LP cover in color. Reportedly, only 50 of the limited edition boxed sets were issued.

Meanwhile, in October, the REAL Capitol Records announced plans to release its own budget-line version of the RARITIES album from their own 1978 boxed-set (in direct opposition to their statement when the boxed-set was issued in late 1978 that RARITIES would only be available ever as part of the limited boxed-set, and even as late as mid-1979, restated that the album would not be issued on its own in the US). Scheduled nevertheless for November, 1979 release, the album would be identical to the blue boxed-set edition (SPRO-8969), which was the same as the UK version, except for two tracks — Capitol having replaced the originally included German-sung versions of "I Want To Hold Your Hand" and "She Loves You" with the apparently much-rarer and more-obscure English-sung versions (!). Reportedly, someone at Capitol could not envision any fans or collectors in America wishing to have the German-sung versions, and took it upon himself to substitute the English version.

In the midst of conducting various research projects for my book at the time, this author contacted Capitol in October, at which time, sources confirmed that the cover planned for the budget-line issue would be the same plain blue cover as previously issued, as Capitol did not want to spend any money on designing a new



cover. To quote one Capitol executive personally contacted, "We don't want to spend any money on the Beatles."

Late in the month, after Capitol had just begun to press copies of their green dome labelled budget-line RARITIES (SN-12009), the company suddenly halted production, and announced that the album was being scrapped. All copies already pressed were to be destroyed. Thankfully, a few very alert plant employees managed to smuggle out some of the green labelled discs, and these surfaced at swap meets and in record shops in the Los Angeles area in November and December. Unfortunately, the album had been stopped prior to the printing of any covers.

As reported in various music trade and newspaper articles in early November, Capitol said it had "re-thought" the entire RARITIES project, and pending a final decision, would most likely put together a revised version of the album exclusively for the US market. Undoubtedly, COLLECTORS ITEMS had arrived inside the Capitol Tower. No doubt the superior packaging and more suitable song line-up made a major impression on the Capitol brass — enough so to scrap an album already on the presses.

Inside sources also reported that in recent weeks, Capitol had become aware of COLLECTORS ITEMS after several radio stations around the country contacted the company inquiring as to why they had not received the album at their stations. Capitol informed them that the album was not a Capitol product, but rather, a bootleg utilizing the Capitol label and logo.

Meanwhile, just in time for Christmas, 1979, a second version of COLLECTORS ITEMS ap-



peared. This slightly revised edition carried a new serial number (SPRO-9463), and sported a few variations, the most notable being the replacement of "I'm Down" with an alternate mix of "Paperback Writer". The order of the Capitol albums displayed on the back cover was also changed (it now became essentially chronological) and the title, COLLECTORS ITEMS, appeared across the top of the back cover as well. The album still featured purple Capitol dome labels.

While the appearance of 9463 owed no doubt to the sell-out of 9462, it apparently allowed the makers the opportunity to alter and "improve" the album more to their liking (and painstaking dedication to detail and quality). Thus, as 1980 was ushered in, copies of 9463 were found at the usual outlets.

In the meantime, Capitol continued putting together its own revised RARITIES package, which was eventually released in March, 1980 (Capitol SHAL-12060). Needless to say, the track selection similarities to COLLECTORS ITEMS were rather large and obvious, and in some instances, downright startling (witness the editing of "Penny Lane" and "I Am The Walrus").

On both albums, the stereo version of "Penny Lane" is used until the very end of the song, when the mono US promotional-record-only trumpet ending is tagged on.

As for "I Am The Walrus", it has been suggested in several previous reviews and articles of both albums, that a "new" version was "created". Not so. Actually, the makers of COLLECTORS ITEMS (and later, Capitol itself) "restored" the track to its original FULL-LENGTH version. For reasons never adequately explained, EMI edited out a



few extra beats in the middle of the song for UK release, while in the US, Capitol shortened the opening. The original complete recording features both extended opening and middle notes. The makers of COLLECTORS ITEMS realized this, and edited the two versions together in order to "restore" the track to its proper length.

(NOTE: On the later-released CASUALTIES, the original Beatles-only non-orchestrated version of "Walrus" is of this complete length recording, with both long intro and extra middle beats — thus serving as further unquestionable proof of the proper length of "Walrus".)

Capitol was at least alert enough to figure out what had been done on COLLECTORS ITEMS with this track, and understand "why", and thus, edited their own "restored" version of the song for RARITIES.

In all, nine of RARITIES tracks matched those included on COLLECTORS ITEMS. It almost wound up being ten. The original cover art and layouts for RARITIES back cover shows that "She's A Woman" (true stereo version — as on C.I.) was to have been included on RARITIES. Liner notes were typeset and pasted-up on the original back cover mock-up, but for reasons unknown, was pulled from the album prior to finalization.

In any case, Capitol's revised RARITIES owed a great deal to COLLECTORS ITEMS. In a lame attempt to try and apparently save face, Capitol "suggested" that "someone" associated with the RARITIES project had "leaked" the track listing and copy of the master tape out back in October (1979), and thus, generally tried to insinuate that COLLECTORS ITEMS had copied RARITIES, rather than the other way around. A quick examination of the facts will show otherwise. Even Capitol's "excuse" story is botched — as by saying they had a revised RARITIES already planned in October, then why were green label budget-line copies pressed at the end of the month anyway? Even so, the bottom-line is that COLLECTORS ITEMS had surfaced in early August.

COLLECTORS ITEMS had become the third bootleg in three years to affect an official Capitol release. In 1976, a triple-album bootleg set of Wings final Los Angeles Forum concert sold so heavily, that Capitol was forced to make their own WINGS OVER AMERICA a 3-LP rather than 2-LP set as originally planned.

In 1977, Capitol finally issued THE BEATLES AT THE HOLLYWOOD BOWL, the 1964 tracks coming from the same tape that had produced a flood of bootleg versions of the album dating back to 1971.

However, COLLECTORS ITEMS collected the additional honors of actually halting an album

already in full production, as well as helping to shape the subsequent revised version.

Track listings;

COLLECTORS ITEMS (Capitol SPRO-9462)
Love Me Do (original version w/ Ringo on drums, mono) / From Me To You (mono) / Thank You Girl (mono) / All My Loving (stereo, w/ hi hat intro) / This Boy (stereo) / Sie Liebt Dich (mono) / I Feel Fine (stereo) / She's A Woman (stereo) / Help! (mono, US single) / I'm Down (stereo, different mix than on ROCK 'N' ROLL MUSIC) / Penny Lane (stereo, w/trumpet ending) / Baby You're A Rich Man (stereo) / I Am The Walrus (complete version, stereo) / The Inner Light (mono) / Across The Universe (stereo, original 1968 version) / You Know My Name (mono) / Sgt. Pepper Inner Groove (not listed on cover)

COLLECTORS ITEMS (Capitol SPRO-9463)
Same as 9462 except for the following:
From Me To You and Thank You Girl are reversed in running order / Sie Liebt Dich (stereo) / Paperback Writer (alternate stereo mix, replaced "I'm Down")

*IN THE NEXT ISSUE, MARK WILL BE
TAKING A CLOSE LOOK AT THE ALBUM
"CASUALTIES".*

MILK & HONEY

—continued from page 16

published last year in a "girlie" magazine.
(Swank" October 1983)

As a result of the recent developments in audio technology, this album becomes the first "Beatles-related" product to be issued as a Compact Disc. This is ironical when one considers the rough nature of several of the songs, but it will probably create a collectors item of the future.

MILK AND HONEY is a tribute to Yoko Ono's dedication, but most of all will be regarded as the final statement from one of Rock and Roll's greatest exponents — John Lennon, from Liverpool to the World.
Thank you.

STEPHEN BAKER
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Thousands of Beatles fans travelled from as far as Japan, England, and South America to celebrate the arrival of the Beatles on US soil twenty years ago. Beatles Expo got underway on February 7, 1984, exactly twenty years to the day when the Beatles landed in New York for a promotional tour that took them to Washington D.C., and Miami Beach.

The entire ballyhoo was made free to the general public through the combined effort of Liverpool Productions, the R.K.O. U.S. Radio Network, OMNI International, American Multicinema Corporation, Capitol Records and other sponsors.

Charles F. Rosenay, editor of Good Day Sunshine magazine helped to organize the six day event. "We have always wanted to do something in Florida", says Rosenay. "Because of the anniversary celebration and the fact that there was no admission charge, this gathering became an overwhelming success". Rosenay added. OMNI officials estimated that about 55,000 people turned out during the six day event. "Because of the anniversary celebration and the fact that there was no admission charge, this gathering became an overwhelming success", Rosenay added. OMNI officials estimated that about 55,000 people turned out during the six day event.

The unusual set-up was dispursed through two levels of the OMNI complex. The memorabilia exhibitors were stationed in the center of the upper level. About 20 meters away, the AMC theaters showed full length films. The entire setting was surrounded by retail stores and restaurants.

On the stage each day, the guest speakers talked with fans and answered questions. The guests included former secretary and girlfriend of John Lennon, May Pang, and

Liverpool England promoter Sam Leach.

In another part of the complex rare films of the Beatles performing live were shown free to the public four times a day.

It will be a long time before Floridans forget the Beatles and their music. The reaction to Beatles Expo has prompted OMNI officials to consider making it an annual event. "The goodwill generated, aside from the enormous publicity makes Beatles Expo a most worth while promotional event for OMNI International", says Rudy Milian, OMNI's Marketing Director. "The joy in people's faces made up for all the hardwork in organizing the event", Milian added.

GIE'S A JOB!

You may be unlucky enough to have playing in your TV area the series 'Roots of Rock 'n' Roll'. I say unlucky because this US 'rockumentary' is a travesty, delivering far less than it promises. By linking the history of rock 'n' roll to the events of the year(s) under discussion we end up with the pseudo intellectual cum political 'kids in crisis' documentary that betrays a thinking that has not risen above the cliches of the mid-50's when James Dean beat hell out of everybody because his Dad (Jim Backus aka Mr. Magoo) wore a pinny when he did the washing up!

The endless use of newsreel of world events almost makes the rock 'n' roll seem like an intrusion. And when we do have the archivist film (the whole point of the darn thing!) the narrator talks practically all the way through it!! Buddy Holly gets about two notes out before we hear what an innovator he was etc. To hell with the music lets just talk about it!

I won't bore you with how appalling the whole production is or how abysmal the miming is of the few 'live' artists just don't get too excited if it comes to your area. The whole point of all this is the following 'information' doesn't come as too much of a shock to you. In the episode '63 - '66 the narrator informs us that 'she loves you' was the first No. 1 in the USA and that in 1964 when they held the first five places on the chart 'Help!' was at No. 5.

Well researched, eh? Gie's a job!

DAVID HAYLES



A shot from the low budget 'So Bad' video.

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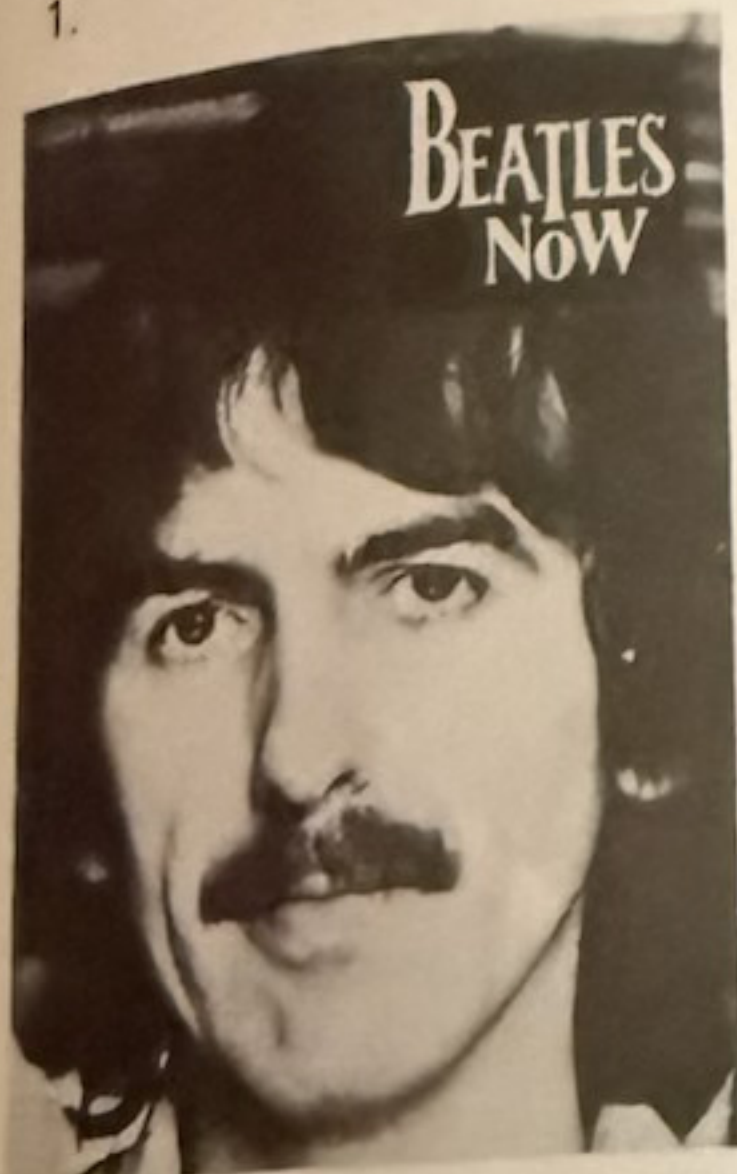
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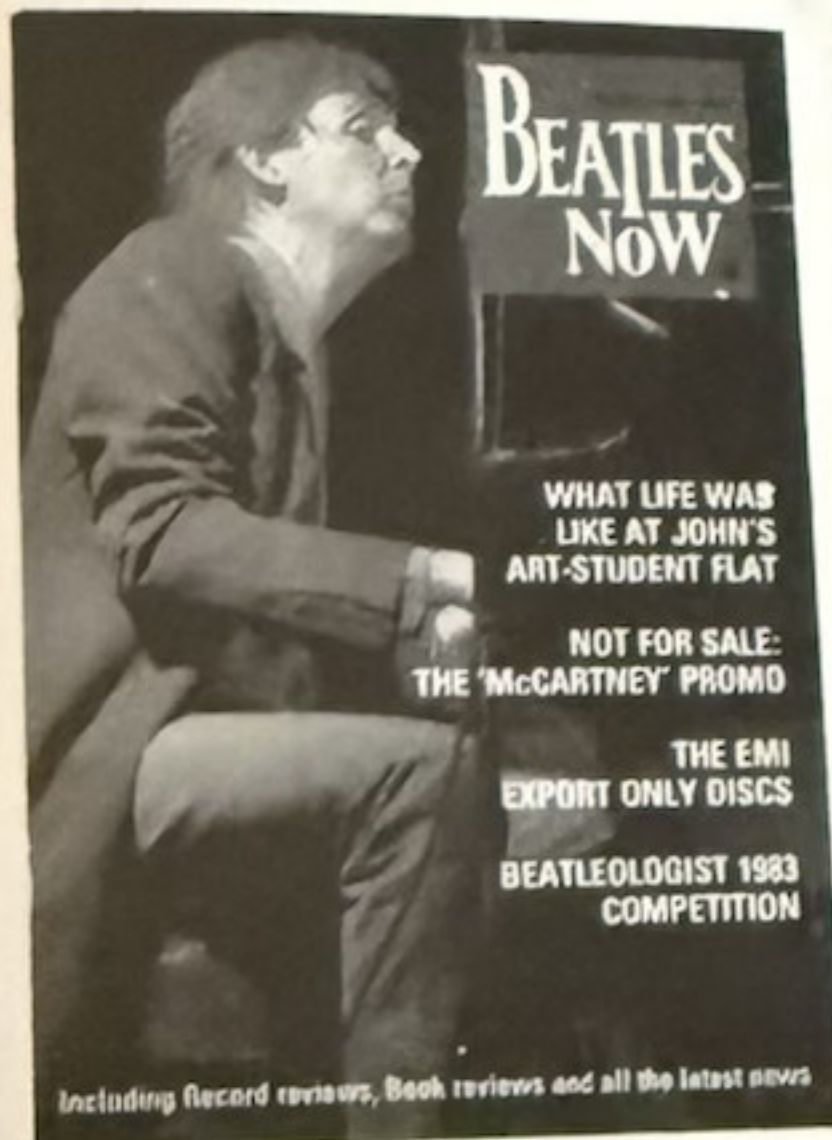
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